



Email: storefront@worldnet.att.net

PRESS FOR LISTING - Exhibition Announcement

Title: "IMAGES OF THE FUTURE AND THE ARCHITECTURE OF A NEW GEOGRAPHY"

Content: "IMAGES OF THE FUTURE AND THE ARCHITECTURE OF A NEW GEOGRAPHY" was one of five major exhibitions at '97 Kwangju International Art Biennale. Curated by Kyong Park, this exhibit measuring 17,000 square feet, based on the presentation of twenty two cities from around the world, each shown by artists, architects and others, examines the reconfiguration of social identities and urban boundaries, in the age of globalized labor, commerce and culture. The exhibition at StoreFront will consist of documented cities through images, text, videos and films that were presented at Kwangju.

Curated by: Kyong Park

Dates: February 10 - March 6, 1998

Opening Reception: February 10, 6-8pm

Gallery Hours: Tues - Sat 11-6 pm

Address: 97 Kenmare Street (corner of Lafayette Street)

For further information please contact Ron Gault at 212-431-5795.

광주비엔날레

'중량급작가' 위주로



◇하랄드제만



◇리처드 코살렉

5인 커미셔너
1차회의 열어

◇성완경



◇박 경



◇베르나르 마카데

광주비엔날레 참여작가는 제외하는 등 주요항목에 합의했다. 이번 회의결과를 감안할때 올해 본 전시는 3가지의 눈에 띄는 변화를 가져올 전망이다.

첫째, 대륙별 커미셔너가 국가 안배를 통해 작가를 선정함으로써 「기계적인 전시구성」이라는 비판을 받았던 95년과는 달리 올해는 속도-공간-혼성-권력-생성 등 5개 주제별로 한명씩의 커미셔너를 선정, 전시내용의 일관성과 응집력을 강화한다.

둘째 각 커미셔너들이 밝힌 예상 참여작가들이 세계적인 지명

각 커미셔너들이 밝힌 주제해석과 전시공간 구성계획은 다음과 같다.

◇속도(하랄드 제만)=속도와 연관된 동양적 개념인 물과 에너지 표현방식을 중시하겠다. 레오나르도 다빈치의 작품과 담양 소재원의 작품을 나란히 배치, 동서양 문화의 상호연관성을 시적으로 구현하고자 한다.

◇공간(박경·43·미국)=베이루트 라스베이거스 모스크바 호치민 서울 광주 르완다 난민수용소 등 세계 15개 도시의 이미지들을 가져와 전시를 꾸밀 예정이다.

◇혼성(리처드 코살렉·56·미국)=다양한 매체기술형태를 표현하고, 이들의 혼성환경 조성을 위해 공간을 복잡하고 큰

설치물들로 꾸밀 계획이다. 존 케이지와 아드리안 파이프 등의 작품을 고려하고 있다.

◇권력(성완경·53·한국)=고전적이고 냉전적인 권력구조의 재의미화, 대안공동체와 언더그라운드 문화 등 최근의 정치경제적 상황과 권력의 내면화 등을 염두에 두겠다. 한스 하케의 작품을 고려중이다.

◇생성(베르나르 마카데·49·프랑스)=생성을 네개의 축과 세개의 사이클로 나눠 이것들의 개방된 우주체계를 보여줄 계획이다. 폴 메카시, 아네트 메사지 등의 작가를 생각하고 있다.

속도-공간-혼성-권력-생성 등 5개 주제 전시

일관성-응집력 강화... '1국 1작가' 선정 원칙

/광주=金性鉉기자

「지구의 여백」을 주제로 오는 9월 1일부터 88일동안 펼쳐질 97 광주비엔날레가 제1차 커미셔너 회의를 통해 본전시 윤곽을 드러냈다. 재단법인 광주비엔날레는 8-9일 이틀동안 조직위원회 관계자와 하랄드 제만씨(64·스위스) 등 5명의 커미셔너가 참석한 가운데 제1차 회의를 개최했다. 참석자들은 ▲각 커미셔너 당 15인씩 1국 1작가 선정 원칙으로 하고 ▲외국 및 한국작가 선정을 커미셔너의 권한에 맡기며 ▲95

도를 가진 것으로 나타나 95년의 제3세계권-신예작가 중심에서 중량급 작가 위주로 바뀐다.

셋째 올 전시는 각 커미셔너들이 전시연출에 적극 개입한다. 즉 전시공간의 유기적 통일성을 강조하는 전시디스플레이 개념이 도입된다.

李永喆(이영철)전시기획실장은 『이같은 질적인 혁신을 통해 97 광주비엔날레는 베니스비엔날레, 카셀도큐멘타 등 올해 열리는 11개의 국제비엔날레간의 치열한 경쟁을 뚫고 명실상부한 국제적 비엔날레로 정착하게 될 것』이라고 말했다.

30m - 2395

광주비엔날레

'97 KWANGJU BIENNALE

Kwangju Biennale Foundation San 151-110 Yongsong-dong, Puk-gu Kwangju 500-070 Korea Tel: 82-62-523-8017 Fax: 82-62-524-7158 E-mail: biennale@bora.docom.co.kr INTERNET://www.kwangjubennale.org

'97 Kwangju Biennale: Pre-opening & Opening Program

Friday September 29, 1997

Exhibition Preview

Saturday September 30, 1997

Exhibition Preview, Press Conference, Pre-opening Party

- ① 10 am-12 pm: Press Conference I (Questions from the floor)
Kwangju Culture and Art Hall
Artists are invited to attend
- ② 12 pm-2 pm: Lunch
Renaissance Restaurant (near Kwangju Culture and Art Hall)
Commissioners, participating artists and guest technicians are invited to join us for a buffet lunch.
- ③ 2 pm-5 pm: Press Conference II (Discussion)
- ④ 8 pm - 11 pm: Pre-opening Party
Biennale Exhibition Hall

Sunday September 31, 1997

Sightseeing Tour

A one-day sightseeing tour has been arranged for commissioners, artists and guests of the Biennale. The tour costs ₩20,000 per person and includes the following sites: May 18 Cemetery - Lunch - Nagan Folk Village - Songkwang Temple. The bus will leave from the main exhibition hall at 10am. If you would like to join, please sign up for the tour in advance your coordinator.

Monday September 1, 1997

Opening

8:50 am: Concert

Kwangju Biennale Exhibition Hall (Outdoor Theater)

10:00 am: Opening Ceremony

Kwangju Biennale Exhibition Hall (Outdoor theater)

프리 오픈 / 개막일 행사계획

8월 29일 금요일

'97 광주비엔날레 시사회

오전 10시 - 정오 12시

8월 30일 토요일

전시 시사회, 내외신 기자회견, 프리오픈 리셉션

오전 10 - 오후 12: 기자 회견 I

광주문화예술회관 소극장

커미셔너, 참여작가, 내외신 기사, 초대손님

오후 12 - 오후 2: 점심

르네상스 레스토랑

기자 회견에 참여 하신 모든분들을 초대합니다.

오후 2 - 오후 5: 기자 회견 II (토론)

오후 8 - 오후 12: 프리오픈 리셉션

비엔날레 전시관 중정

8월 31일 일요일: 광주근교 관광

회비 20,000, 오전 10시 비엔날레 전시관에서 출발

코스: 5.18묘지, 점심(옥과 컨트리관광호텔), 낙안읍성, 송광사

9월 1일 월요일

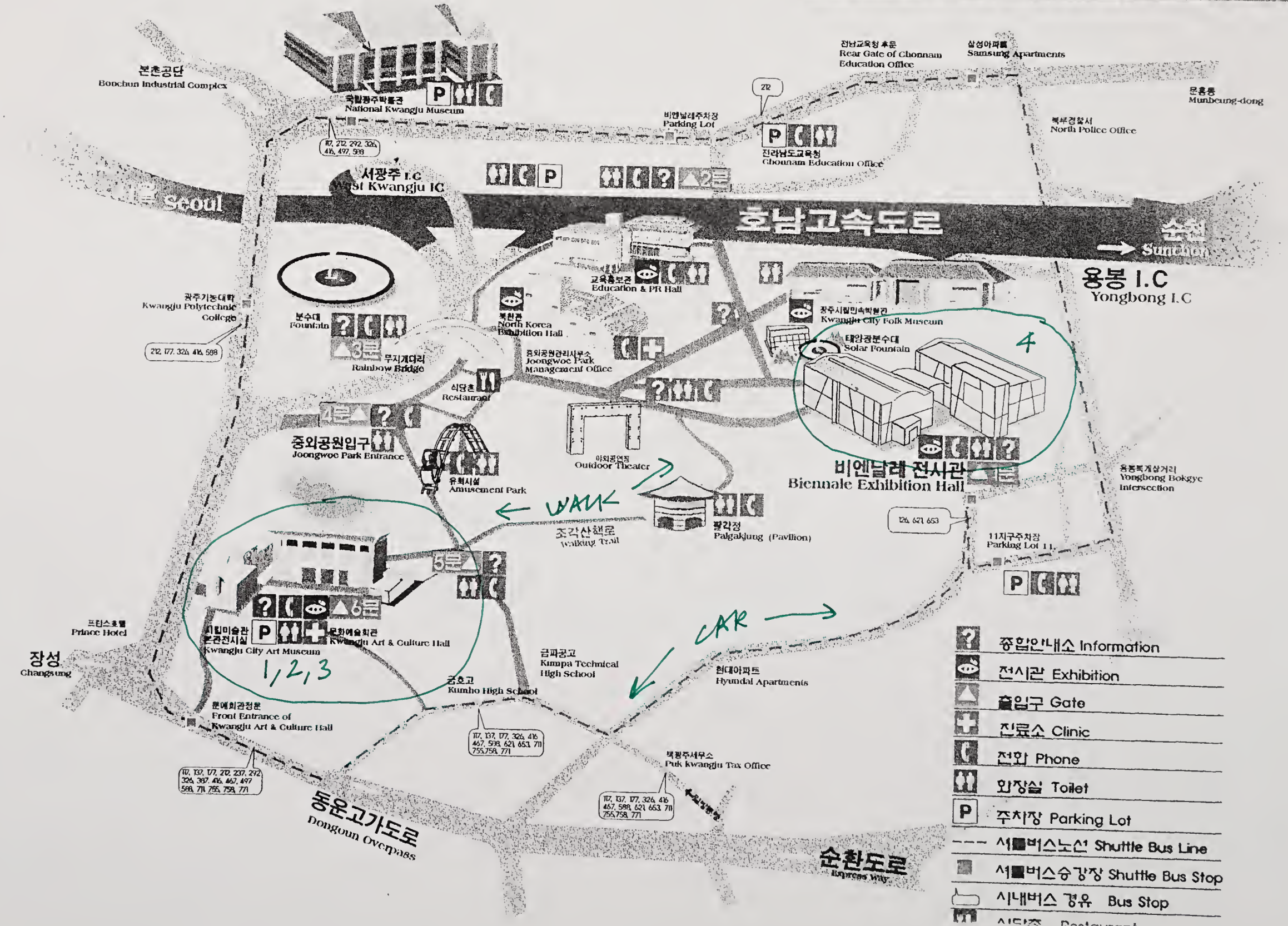
오프닝

오전 8:50: 개막식전 야외공연

오전 10:00: 개막식

①. Thomas + Stephanie - Country.

행사장배치도 GUIDE MAP





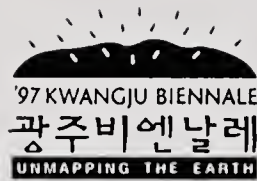
☎ 500-070
광주광역시 북구 용봉동 산 151-10 재단법인 광주비엔날레
Tel 062-523-8017 Fax 062-524-7158
San 151-10 Yongbong-dong, Puk-gu, Kwangju, Korea
Tel 82-62-523-8017 Fax 82-62-524-7158
E-mail: biennale@bora.dacom.co.kr

Kwangju Biennale '97
Curatorial Description: preliminary
Theme: Space/Fire

Cities are becoming the 'neighborhoods' of a globally constituted megalopolis and, concurrently, within each city a miniaturized replica of the globe is being conceived. In this phenomena, where the local and global become indistinct, the arms of economy, politics and cultures are reconditioning the traditional cities into interstices of a multi-national web—effectively generating one large new city. Simultaneously, each traditional city is fragmenting into a collection of enclaves, made of different culture, languages and nationalities. Therefore, we are creating a single city with many countries and many countries inside a single city.

In addition, the dissolution of the global polarity, which since has unleashed civil, regional and urban wars world-wide, is burning the colonial mappings of the previous world. At the same time, nations, regions and cities continues to grow and merge, physically, into ever larger cities, while the electronic nets are instantly 'morphing' rural into urban. This combined saturation of the physical and virtual is breaking down the distinction between urban, suburban and rural, creating a crisis in the definitions and boundary of the social. Such acceleration and globalization of movements, both human and informational, are creating a new condition of human migration, where every person in the world will be moving, physically or virtually. No definitions and boundaries are safe, within this 'Unmapping of the Earth.'

To be independent and local, while being subjected to the multi-nationals standards and demands, cities have become topologically violent. Some, no longer the locus of centralized authority, are spatially evolving into a collective horizon for popular dissidence. Returning to the mass, through the specter of global media, the images of cities are increasingly seen through the architecture that burns, explode and destroyed. Others, beginning their modernization, are equally violent to the culture and ecology the previous, under the frenzy of speculations, investments and displacements. Some cities, having fully passed the circle of modernity, are left to decay without remorse, in a necrophilic state. Many, under the cloud of post-modernism, have lost their dreams and hopes, surviving under the rule of environmental complexities and social indifference. In this period of decentralization of power, cities are no longer universal nor ideological, freely forming themselves to the unimaginables.

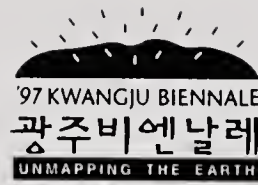


☎ 500-070

광주광역시 북구 용봉동 산 151-10 재단법인 광주비엔날레
Tel 062-523-8017 Fax 062-524-7158
San 151-10 Yongbong-dong, Puk-gu, Kwangju, Korea
Tel 82-62-523-8017 Fax 82-62-524-7158
E-mail: biennale@bora.dacom.co.kr

Thus, *Space/Fire* will be an exhibition about the contemporary cities and their cultures, and how their transformation, from the regional centers into international powers, is unmapping the earth. It will be comprised of a series of about 15 rooms or spaces, each containing a portrait of a city, through the work of artists, architects and others. Since cities are replacing nations as the new form of state, I would invite the exhibitors to represent cities instead of countries.

—Kyong Park



☎ 500-070

광주광역시 북구 용봉동 산 151-10 재단법인 광주비엔날레
Tel 062-523-8017 Fax 062-524-7158
San 151-10 Yongbong-dong, Puk-gu, Kwangju, Korea
Tel 82-62-523-8017 Fax 82-62-524-7158
E-mail: biennale@bora.dacom.co.kr

Preliminary list of Cities

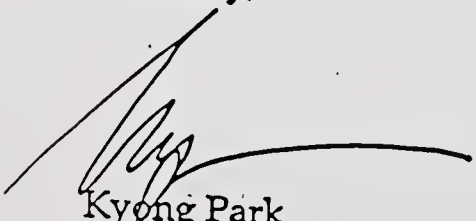
Abu Dhabi
Algiers
Ankara
Atlanta
Baghdad
Beijing
Berlin
Bogota
Bombay
Brasilia
Buenos, Aires
Bucharest
Detroit
Gaza City
Glasgow
Pearl River Delta
Ho Chi Minh City
Havana
Hebron
Kiev
Kualar Lumpur
Kwangju
Los Angeles, downtown
Mexico City
Novosibirsk
Moscow
Paris, suburbs
Prague
Rio de Janeiro
Rome, suburbs
Rwandab refugee camps
St. Petersburg
Sarajevo
Shanghai
Singapore
Seoul
Soweto
Suzhou
Tijuana

'97 KWANGJU BIENNALE
광주비엔날레
UNMAPPING THE EARTH

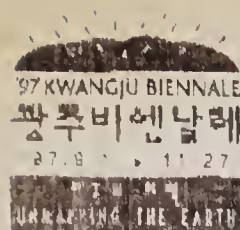
☎ 600-070
광주광역시 북구 용봉동 산 151-10 재단법인 광주비엔날레
Tel 062-623-8017 Fax 062-624-7158
San 151-10 Yongbong-dong, Buk-gu, Kwangju, Korea
Tel 82-62-623-8017 Fax 82-62-624-7158
E-mail: biennale@bora.dacom.co.kr

Through the help of Kayoko Ota of the Workshop for Architecture and Urbanism in Tokyo, I am contacting you as a commissioner of the Kwangju Biennale 97 in Korea. The second Kwangju Biennale, under the theme of "Unmapping the Earth," will be open from September 1 to November 27, 1997. It will be divided into five sub-themes,—Hybrid/Wood, Space/Fire, Power/Metal, Speed/Water, and Becoming/Earth—and each will be curated by a Commissioner. I have been appointed as the Commissioner for the theme of *Space/Fire*. The other commissioners are; Harold Szeemann from Switzerland, Richard Koshalek, the director of MOCA in Los Angeles, Sung Wan Kyung from Seoul, and Bernard Marcade from Paris. Kwangju Biennale 95 was attended by over 1.6 million visitors, making it the most viewed Biennale in the world. *Space/Fire* will be presented in an exhibition space that measure 1,845 square meters (approximately 20,000 square feet).

Sincerely,



Kyong Park
Commissioner
Kwangju Biennale '97



San 151-10 Yongsong-dong, P.O. Box 90
Kwangju 500-070 Korea
Tel: 82-62-623-8017 Fax: 82-62-624-1128
E-mail: biennale@bipal.daum.co.kr

Kyong Park

StoreFront for Art and Architecture

97 Kenmare St. New York, NY 10012

T (212)431-5795 F (212)31-5755

January 24, 1997

Dear Mr. Park,

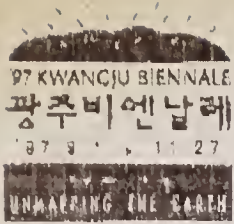
Thank you very much for your deep interest in the 97 Kwangju Biennale. It is my hope that all will go smoothly and successfully. The Biennale is in a position to all the other Biennales opening around the world this year. As for the second Kwangju Biennale, we were determined to achieve a sophisticated, thoughtful exhibition. It has resulted in added pressures. Especially because of our commitment to presenting an event of such scale we are encountering our share of difficulties. However, everyone on our staff is doing their best towards achieving our goals.

More than anything, I would firstly like to express my deep gratitude to you for helping us to proceed smoothly at the beginning of our project. However, we were quite astonished by Bernard Marcade's strong reaction toward our exhibition space.

Before finally concluding the space issue, I would like to make one last effort to resolve the problem. Originally, our thematic concept called for the required exhibition to be assigned to gallery 5 in accordance with the theme of the exhibition. However, Mr. Marcade's exhibition concept calls for numerous fine art pieces which demand a higher ceiling and so the conditions of gallery 5 would require him to change his entire concept.

Before leaving Korea, Mr. Marcade proposed that some of the other four commissioners concede a portion of their spaces for the Biennale exhibition. However, I feel this would result in a rather awkward presentation. For instance, some of Marcade's selections amidst your city project exhibition would look most unnatural and out of place. It would be the same in the case of the other commissioners since the subthemes each have their own particular character. Ultimately, Marcade will have to make a final decision to either work within the space he has been assigned or to withdraw from our project.

My greatest worry is that Mr. Marcade will withdraw from the exhibition. This would create a great problem for us in finding another commissioner within the limited time available before the opening, and moreover in losing the confidence of the Mayor of Kwangju city. It is with this in mind that I am requesting that you reconsider your decision on this matter.



San 151-10 Yongbong-dong, Buk-gu
Kwangju 500-070 Korea
Tel. 02-02-040001 / Fax. 02-02-04001 / 00
E-mail: biennale@bora.decm.co.kr

I believe that the SPACE exhibition is unique among the five subexhibitions in both approach and content. While the other commissioners have planned their shows around more conventionally gallery and museum-oriented installation works, your concept is distinct in its alternative nature and inclusion of photo and projection images. As the SPACE exhibition demands a more focused reading from viewers who may be entranced in the more stable and closed environment of gallery five, I do even not having the exhibition trail end with the SPACE exhibition may in some ways be a more effective way of closing the main exhibition.

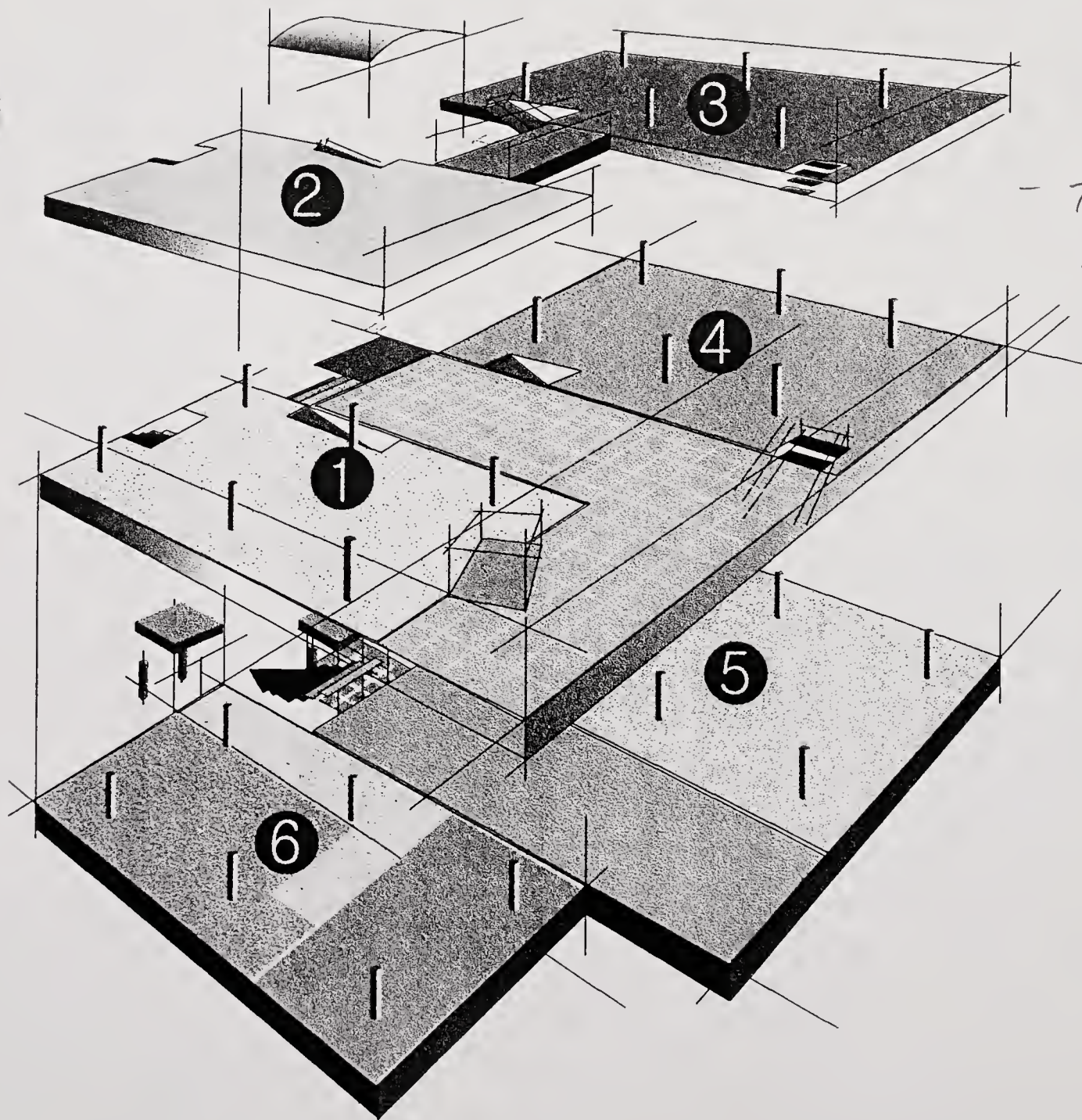
And so, I am asking that you consider our proposal one more time before you make your final decision. However, regardless of the outcome, we will respect, and abide by your final decision. I have promised Mr. Mariotti that I will inform him of the outcome by Monday, Korean time, so I would appreciate if you could give me your final answer by then.

Sincerely,

Lee Young-chu
Director of Visual Arts

P.S. In addition, if you have any further ideas about your exhibition, I would like to hear about it and discuss it with you.

PERSPECTIVE DRAWING
OF
EXHIBITION HALLS



CRISTINA

- my ORIGINAL
SPACE IS
GALLERY #2

- THE ONE THEY
WANT TO CHANGE
IS #5

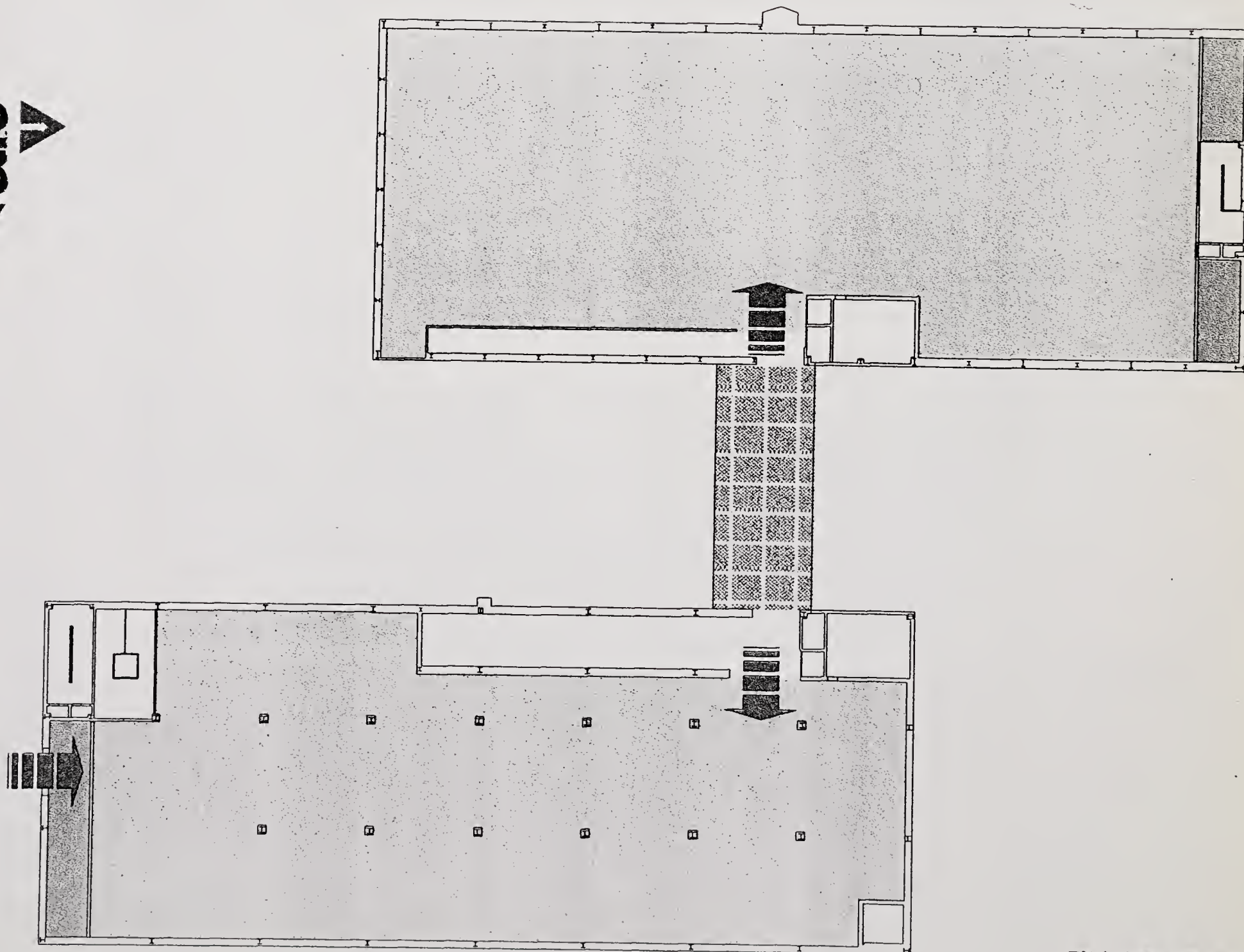
LEGEND
전시실 바닥 하중
MAXIMUM WEIGHT
500kg / M²

GALLERY1 ①
GALLERY2 ②
GALLERY3 ③
GALLERY4 ④
GALLERY5 ⑤
OFFICE ⑥

광주비엔날레 전시관

3F

GALLERY 2
GALLERY 3



3F

GALLERY 2

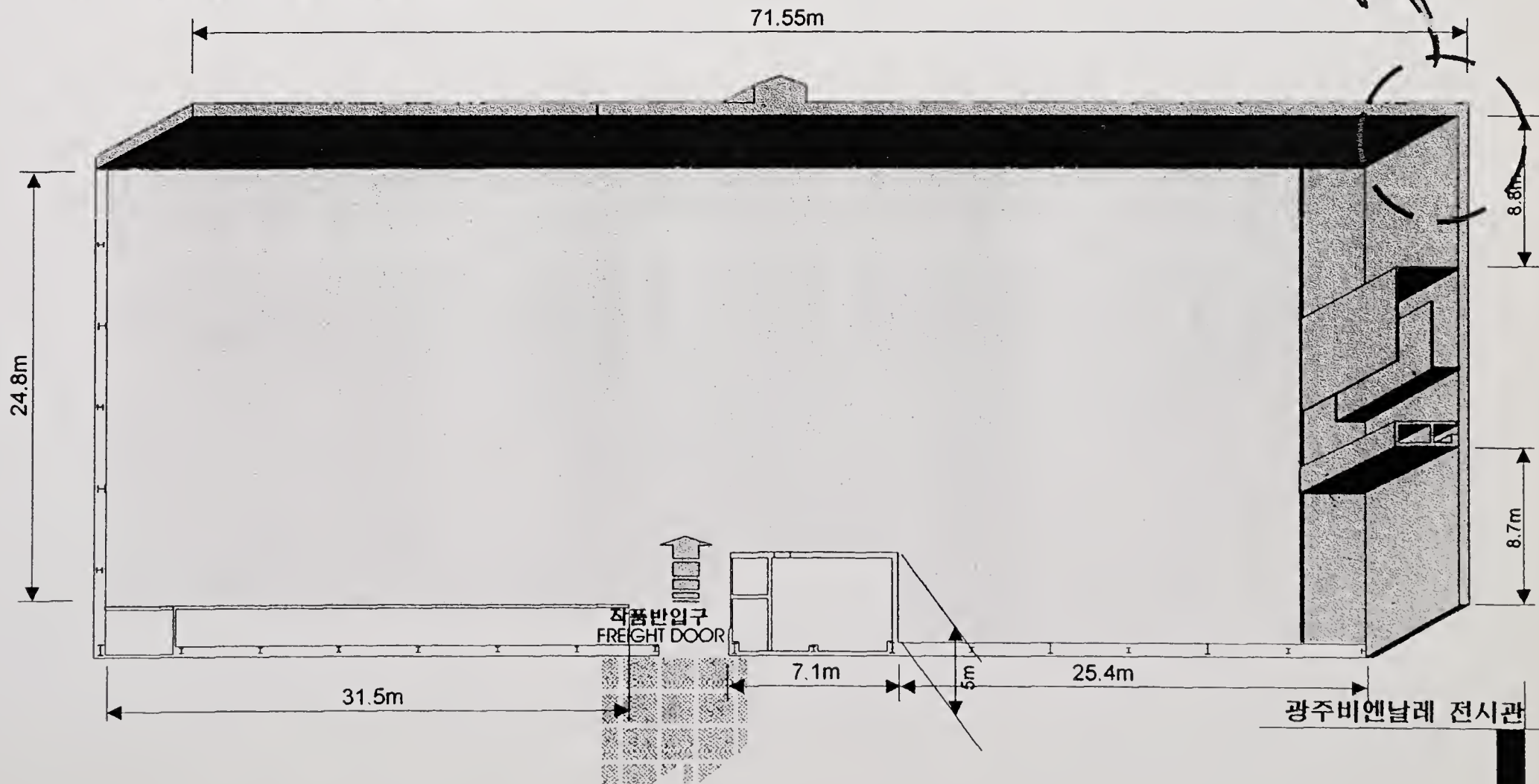
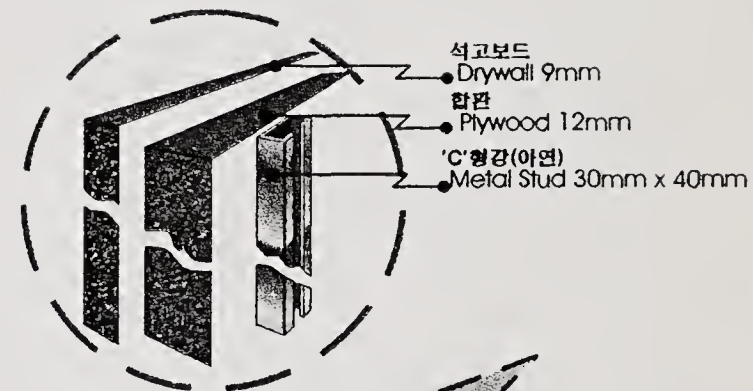
총면적
AREA/1,845.32m²

전시장 높이
CEILING HEIGHT/ 6m

작품반입구
FREIGHT DOOR/ Widht 6 x Height 3.5m

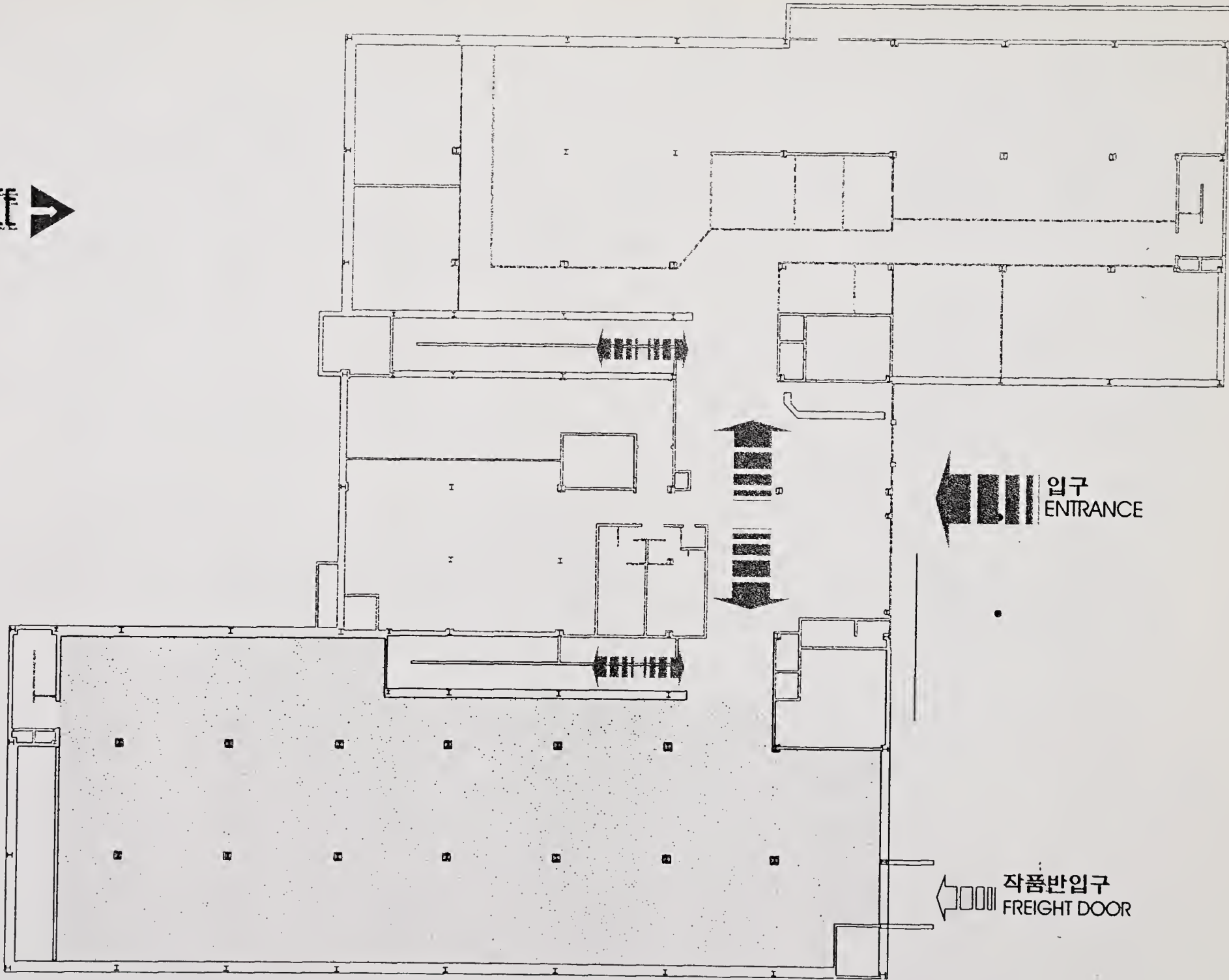
전기용량/조명,전기
ELECTRIC VOLTAGE - TRACKS/33kw
- PLUGS/12kw

ADJUSTABLE PARTITIONS(29EA)/ Widht 6 x Height 4.5m



1F

EXECUTIVE OFFICE ➡
GALLERY 5



입구
ENTRANCE

작품반입구
FREIGHT DOOR

광주비엔날레 전시관

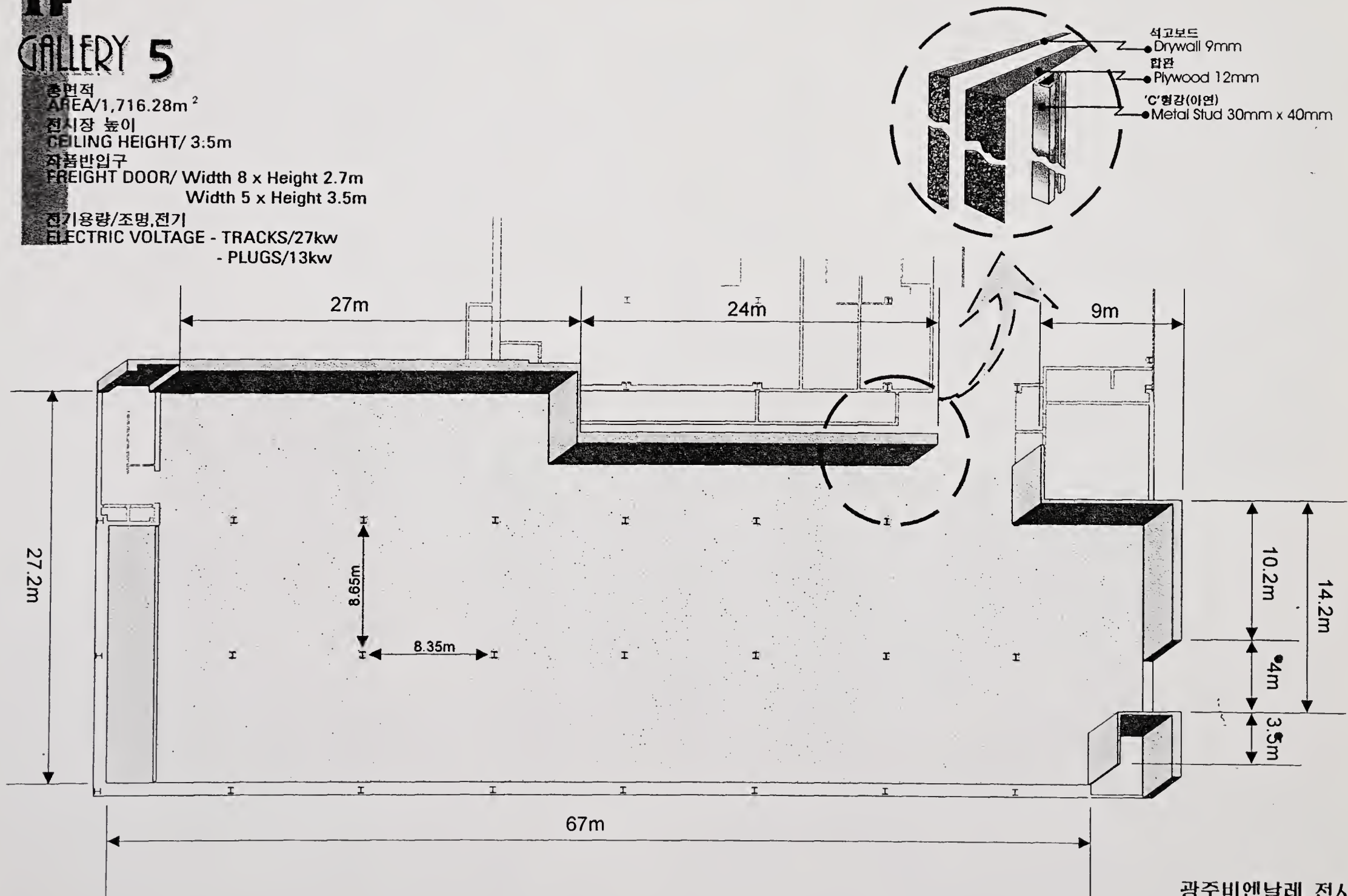
1F GALLERY 5

총면적
AREA/1,716.28m²

전시장 높이
CEILING HEIGHT/ 3.5m

자물반입구
FREIGHT DOOR/ Width 8 x Height 2.7m
Width 5 x Height 3.5m

전기용량/조명,전기
ELECTRIC VOLTAGE - TRACKS/27kw
- PLUGS/13kw



광주비엔날레 전시관

UNMAPPING THE EARTH
KWANGJU BIENNALE

A Preliminary draft for 'SPEED/WATER'

Harald Szeemann

According to the wish to make an event-structure instead of a thematic illustration I propose:

Entrance:

Old Korean image with reversed perspective

Leonardo da Vinci, sketches of water movement, photographs, flying water (facsimile)

Big Installations:

Bill Viola, *Stations*, 1992

Pipilotti Rist, *Underwater*, 1996

Max Neuhaus, *Soundpiece with 2 Sounds*, 1997

(possibly):

Gary Hill, *Water projection* (piece for Cocido y Crudo, Madrid, 1995)

Anna Winteler, *La mer(e)*

Other works:

Serge Spitzer, *Tennis match (Flying Balls)* on site

Films:

All the catastrophs (USA-United Swiss Artists), 1995

Confrontation Western heroes and Artist, 1995

possibly: Science Fiction program

Documentary: *Water is Harder than Stone*

Meditation:

Wolfgang Laib, *Pollen* (Dandelion piece)

Joseph Beuys, *2 blackboards, Intuition Lines*

Other Artists:

Gabriel Orozco, Panamarenko, Jon Kessler

I would like to see, Feng Meng bo, Chinese artist: *My Private Album*, 1996

Third Part

For Opening:

professional percussionist **Gabriele Kostas**, Berlin

Two-dimensional works:

Franz Gertsch, *Schwarzwasser (Black Water)* huge woodcuts on paper

Ben Vautier, word paintings on the terms speed/water in Korean & English

Internet/Interface: Rainer Ganahl

Inventor PKS Schauburger: the only energy machine by water

And of course, Stan Douglas, **Adorno Ragtime** piece

UNMAPPING THE EARTH
'97 KWANGJU BIENNALE

A Proposal
for
"POWER"

Commissioner: Wan-Kyung Sung

Initial Draft

Dec. 31, 1996

Basic Concept

The micropolitical investigation on the localized and internalized effects of power was one of the basic concepts for curating this section. In this sense, we can say that all the 5 sub-themes of 'Unmapping the Earth' are interconnected in their discursive contexts. However, the exhibition of 'power' is supposed to be considerably different from other sections in so far as it is expected to reflect the concreteness of historical experiences and shared realities of the current world situation.

Consequently, the 'power' exhibition will function on two different and perhaps contradictory levels - the concreteness of historical experience and current social, economic and political realities on one level, and the conceptual investigation of its representational system (i.e. the question of language) on the another level.

The investigation on the historical experience in its backward perspective is thus equally important as revealing the current 'topos' of power in our daily environments along with its hidden, impersonalized, and internalized activating mechanism which has lead to self-regulation in contemporary society.

From birth to death, awake or in sleep, alone or with others, every place and every moment, as long as we breathe (and perhaps even after death), we are never free from the pursuit, accumulation, or domination of the mechanism of power. Power is not necessarily visible and heavy, or monumental, nor does it have a collective presence. Power presides in the minute details of things, what is internalized, what has not been discovered or named, incurable diseases, death, pleasure, and the boundaries between others. It is difficult to perceive power because some forms are grandiose while others move too fast, and still others seem to not move at all. Some are hard to grasp because they are too intimate to us, or exist within us. Some cannot be read because they are too strange or too beautiful, or even too powerful.

The need to approach power by means of scientific and conceptual investigation lies in these aspects. Micro and macroscopic, conceptualist introspection is required, going beyond the field of vision of the naked eye.

However, there is another image of power as the oldest cliché that has been inscribed in the accumulated, collective lives and memories of humankind. It is the image of power that can be found in war, violence, repression, destruction, deportation, and imprisonment. We cannot neglect looking at this age-old mechanism of how such power exerts itself upon our behaviour and memory. When we consider these ideas in conjunction with more internalized and generalized forms of power found in the Foucaultian perspective, we can reach an understanding of power that is all the more meaningful. Especially at a time when scientific and technological advancements such as artificial-intelligence, and fiber-optical telecommunications, are spinning our lives into rapid transition, such perspectives are the more crucial for a newer and deeper understanding of power.

The exhibition 'Power', based on such conceptual frameworks, will structure the exhibition text with the works of artists who evoke themes such as those listed below in lively, meaningful, and enduring, and new languages. The initial list contains three times more the number of artists than needed in the exhibition. The list will be gradually reduced, in consideration of the results of the commissioners' meeting, through studio visits, survey of collections, and budget adjustments.

3. Internalization of Power and its apparatuses

a. Classification and Surveillance System

- Archive, Statistics, Information Management, Identity Index, Torture, Transcendental Power and other surveillance system etc...

Cildo Meirelles (Brazil) - measurement / Ellenor & David Antin (USA) - anthropometry / Yukinori Yanagi (Japan) - flag as an identity index / Doris Salcedo (Columbia) - torture / Anish Kapoor (Indo) - ritual / Emmanuel Carlier (France) - death time / Andres Serrano (USA) - image of death / Eugenio Dittborn (Chile) - missing people / Krzysztof Wodiczko (Poland) / Victor Burgin (England) - urban surveillance

b. Fear Economics

- Issues around 'Otherness', Disguise and Simulacra as Fear Object

a package of S.F. film, animation and texts (list of works under consideration)

4. Strategies of Power Dynamics in Transformation of Established Space

a. Dislocation, Replacement, Conversion and Subversion

Power interpreted by feminism - Nancy Spero (USA) / Louise Bourgeois (USA) // Knowledge Power - Ann Hamilton (USA) / Carlos Capelan (Sweden) / Mike Kelly (USA) - school / Thomas Shutte (Germany) - model form // Kuitka (Argentina) - cartography

b. Art Institution / Urban Space / Media Environment

Art Institution - Michael Asher (Germany?) / Jac Leirner (Brazil) / Muntadas (Spain) // Urban Space - Guy Debord (France) // Media Environment - David Mach (England) / Silvana Reggiardo (Argentina) / Philippe Truquin (France) / The Art Guys (USA) / Jeanne Finley (USA) / Nigel Rolfe (England)

***several korean artists are under consideration

BECOMING cont'd
curated by Bernard Marcade (Paris)

Preliminary List of Artists

Wim Delvoye (Belgium)
Huang Yong Ping (China)
Fabrice Hybert (France)
Bodys Kingelez (Zaire)
Paul MacCarthy (USA)
Koo Jeong-a (Korea)
Annette Messenger (France)
Pierre Molinier (France)
Inez van Lambsweerde (Pays Bas)
Gabriel Orozco (Mexico)
Pipiloti Rist (Switzerland)
Cindy Sherman (USA)
Rosemarie Trockel/Carsten Holler (Germany)
Rikrit Tiravanija (Thailand)
Uri Tsaig (Israel)



VIA FAX 011 8262 524 7158
HARD COPY BY FEDERAL EXPRESS

December 30, 1996

Mr. Lee Young-chul
Director, Visual Arts
'97 Kwangju Biennale
San 151-10 Yongbong dong, Puk-ou
Kwangju 500 070
KOREA

Dear Mr. Young-chul:

I continue to look forward very much to participating in the '97 Kwangju Biennale, and in preparation for our meeting next week am pleased to outline my preliminary concept for the portion of the exhibition that I am curating, on the theme of "Hybridity."

The very existence of the Kwangju Biennale attests to a new international "order" of art and culture – a "hybridity" – being manifested throughout the world today. With biennial exhibitions now taking place in such diverse locations as Istanbul, Cairo, Sao Paulo, and Havana (and with Korea rapidly emerging as one of the most important of these), the international biennial is itself "unmapping" traditional conventions and closed circles that have long held sway in the arts, and acting as a powerful advocacy force for intercultural exchange. Biennial events like Kwangju are creating unprecedented opportunities for artists to interact with, and bring together, new audiences throughout the world. You are to be congratulated for this.

It is this positive spirit which I intend to underscore in the section on "Hybridity." To me, this term fundamentally embodies the fusion of many elements – social, political, cultural – in an atmosphere of opportunity and change. Out of these seemingly disparate parts emerges universality of meaning in an equally universal visual language. The artists concerned with hybridity operate in a mode of optimism: with an inherent belief in the power of individual creativity, and in the capacity of art to have an impact on the world today. Many of these artists go so far as to forge new kinds of social organisms around themselves and/or penetrate existing social systems in new ways. By functioning as "agents of change" (a key term), they have no need to join existing social organizations per se. Rather, they are involved in a much larger world – one devoted to the elimination of traditional borders and conventional ways of thinking. One might say that these artists are self-appointed ecologists, teachers, and/or social scientists. They also share the conviction that their audiences must be involved as direct collaborators in the resulting artwork(s).

Mr. Lee Young-chul

December 30, 1996

-2-

Based on these tenets, I plan to curate the Hybridity portion of the Biennale with a series of large-scale installations – an art form which, because it combines various media, is in itself a "hybrid." The space in the Biennale hall, a preliminary plan for which is attached, will be configured into an "environment of hybridity" accommodating works by 10-12 artists from as many countries. This environment – a term which I would define as "an active, participatory space filled with events and perceptions" – will be entered at one end, like a street, and will be explorable in a random fashion.

Also attached is my preliminary list of artists, three of whom I will describe in some detail. Rick Lowe, a young artist from Texas, investigates the process of interacting with the community as a work of art in itself. He first achieved acclaim with a project carried out in his home town of Houston, in which he transformed 22 row houses in a poor neighborhood to create dwellings for artists and single mothers. In the Kwangju Biennale he will install a similar row house, containing an exhibition of his previous row house (or "shotgun" houses) projects and a proposal for new housing that will actually be built in the Watts area of Los Angeles. Ik-Joong Kang, whom I imagine is well known to you, was born in Korea but has lived in New York for more than a decade; as such, I consider him to be a "transplant" from another nation and culture. In fact, Kang regards his art as a reflection, a hybrid, of his involvement with America witnessed through his native Korean perspective: a "fusion of East and West, of art and life," as one admiring curator noted. For the Biennale he will make a mixed-media work, using words, drawings, objects, and paintings in modular unit grids that in turn form a large-scale installation. John Cage, in my opinion, transcended all boundaries of nationality (and culture) long before these became issues for the rest of us. He was a truly pioneering artist, an inspiration to subsequent generations of artists in both Eastern and Western countries. Like Joseph Beuys (but well before), in his art he emphasized openness, flexibility, tolerance, and the power of the individual – and in so doing, redefined the role of artist as a maker of change. In the Biennale we will show his work entitled "Essay" (based on the writings of Thoreau); this will function as a direct commentary on the power of individual thought and will be highly apropos to the Hybridity section as a whole.

In summary, in all the installations that comprise my portion of the Biennale, I intend to demonstrate that Hybridity is a positive, living process. Each of the artists represented can be seen as a new kind of leader – a term not to be confused with "do-gooder," but for someone who assumes responsibility for the world in which they live. Each artist is asserting his/her own voice through direct engagement in the world, and their works should be viewed as "responding actions" to current situations and issues that we all face. Through its intelligence and spirit of determination, through its qualities of outreach, education, and coalition-building, their work embodies the conviction that art can cause political and social change and result in a more diverse and tolerant world.

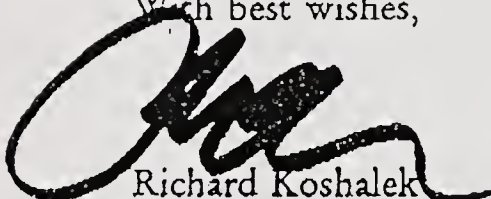
Mr. Lee Young-chul

December 30, 1996

-3-

I look forward to continuing to develop specific plans for the '97 Kwangju Biennale, and to refining the attached installation plan and list of artists following our forthcoming meeting. Meanwhile please don't hesitate to contact me if you have questions about this letter. It will be a pleasure to meet you, and thank you again for inviting me to participate in this highly prestigious event.

With best wishes,

A handwritten signature in dark ink, appearing to read 'Richard Koshalek', with a large, sweeping initial 'R'.

Richard Koshalek
Director

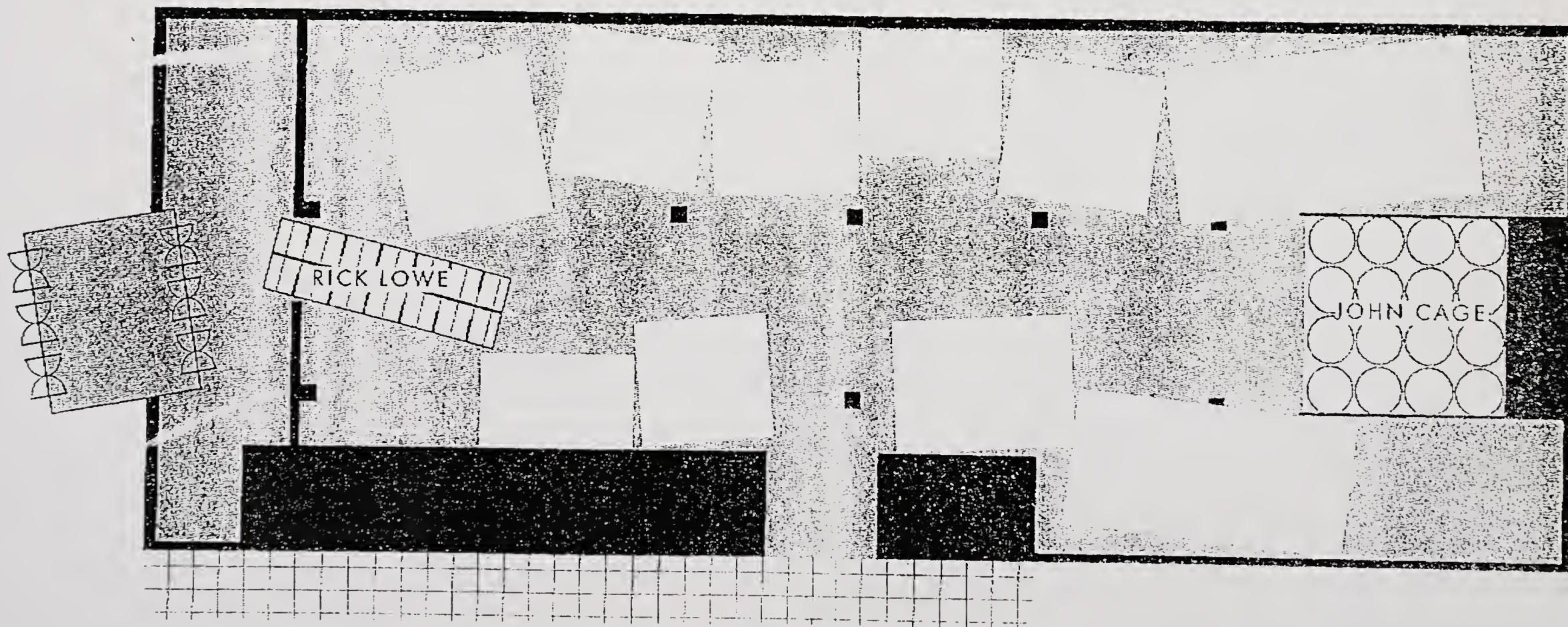
attachments

UNMAPPING THE EARTH
HYBRIDITY
1997 KWANGJU BIENNALE

INITIAL ARTIST LIST

Adrian Piper
Alfredo Jaar
Allen Ruppersberg
Augusto Boal
Barbara Kruger
Bruce Conner
Bryan Kim
Carl Chang
Carol Walker
Catherine Opie
Chantel Akerman
Choi Jeong-Hua
Cildo Meireles
Dadang Christanto
Douglas Gordon
Elizabeth Streb
Fred Wilson
Glenn Ligon
Hans Haacke
Ik-Joong Kang
John Cage
Jorge Pardo
Judith Barry
Karen Finley
Krzysztof Wodiczko
Lari Pittman
Leon Golub
Lewis Desoto
Lorna Simpson
Marlene Dumas
Martha Rosler
Mel Chin
Mona Hatoum
Nancy Spero
Papo Colo
Pepon Osorio
Renee Green
Rick Lowe
Rosângela Rennó
Stan Douglas

GALLERY 1



Unmapping the Earth

☒ *Main Theme*

☒ *Commissioners' Proposals*

'97 KWANGJU BIENNALE

Commissioners' Meeting

January 8 to 9, 1997

UNMAPPING THE EARTH '97 KWANGJU BIENNALE

Lee Young-chul, Director of Visual Arts

I envision the main exhibition of the second Kwangju Biennale as a large corpus comprised of five exhibitions, original and autonomous in and of themselves, yet uniquely and intricately entwined. This task of visualizing the theme through the exhibitions could be a project of uncovering hidden parts of contemporary society and culture. Such an act of exposing implies actively engaging in revising and breaking down false illusions about the word 'human' as we have applied it over the last 150 years, as well as the elements of center, hierarchy, origin, truth, and justice inherent in the realm of art and knowledge.

The main theme 'Unmapping the Earth' signifies the new attitudes, practices, and values of creative minds as we approach the new millenium. It is about holding up all that has influenced and dominated us to reconsideration and reinterpretation. But in undertaking this project, we must maintain a cautious stance against the danger of falling into the generalized, common discourses and fads which are generating new idealtypes within the context of the new internationalism.

My hope is that we will be able to see 'ruptures,' from cliched means of conceptualizing and visualizing exhibitions, as well as the invention of new poetics and new styles. This will mean stretching beyond merely identifying or critiquing social problems. I believe such was the flaw of the 1993 Whitney Biennial for example, which simply gathered a collection of minority voices under the theme of cultural identity.

By keenly grasping 'peculiarities' in focusing on 'becomings' under specific conditions, the process of transformation, on instances and circumstances, we can devise an approach to interpreting the subthemes which will enable us to break away from theoretical, abstract and deductive illustrations, or from merely displaying a collection of disparate realities or abstract concepts.

In initially conceiving the five sections of the main exhibition, 'Unmapping the Earth', I considered various concepts. These included ideas such as, strategies of 'implosion', new interpretations of nomadism, philosophies of new vitalism, traditional eastern philosophies of yin/yang and the five elements of Taoism, and ideas from postcolonialism. In particular, for cultures whose literate traditions are based on Chinese characters, Taoism has served as a dominant traditional technology pervasive in all aspects of daily life from medicine, geomancy, name-making, and divination, as well as the principle underlying the days of the week and the lunar calendar; It is related to all things including the seasons, the directions of the globe, body parts, personality, tastes, colors, sounds, forms, and also food. From the five major organs of the human body to all things in the universe, from the micro-world to the macro-world, all can be comprehended in terms of the circulation of 'chi' or energy, of which the flow and blockage is of crucial importance. The notion of yin and yang and the five elements, like the four elements found in European thought, views nature as a complex organization of signs to be interpreted.

In this present age, our world is an intricate labyrinth of contemporary signs - for speed, space, hybrid, and becoming. we must analyze how these labyrinths were formed and explore all kinds of strategies for finding our way out of the maze. Now, as the force, the novelty, and the dizzying changeability of artificial things increasingly oppresses nature and overturns the globe, we can attempt a new form of semiurgy (semiotics & metallurgy). There is another reason that I wanted to connect the concepts of the exhibition subthemes with the image of the five elements: this was to stress the importance of breaking free from rationalism and conceptualism while bringing ecological sensitivity, alchemical imagination, and poetic vision to the entire exhibition. The concept of the five elements entails more than a list of qualities characterizing each element; it is more importantly about their arrangement, internal interaction, and fluctuations.

As a final point, the five subthemes are closely interrelated and the possible configurations are diverse. However, if the exhibition becomes overly convoluted, the flow of energy within the exhibition is likely to become inhibited. I feel it is necessary to carefully consider the mediating variances which can link the subthemes. This does not mean that the five exhibitions should be forcibly made to convene on a central point. I would like to suggest the following points for consideration:

- 1) Rather than limiting the historical scope of the exhibitions to the modern period, we may look backwards towards the pre-modern.
- 2) Accordingly, if warranted by the interpretation of the theme, we may also include non-art objects and works by non-artists. It is necessary to introduce devices making the theme more accessible to the general public.
- 3) Imaginary things, symbolic things, and mythical things can be employed as tools for analyzing contemporary society. In other words, we may transgress the boundaries between past and present, real and imaginary.
- 4) In order to dismantle the hierarchical order which has become inherent in modern art, I hope we will be able to break away from the habit of privileging artists of Europe and North America.
- 5) I hope that we will be able to disintegrate the boundaries between mediums and genres. By transforming the cold and authoritarian exhibition hall, we can offer a more accessible approach to contemporary art.
- 6) With due respect for the curatorial expertise of each of our commissioners, we realize that the Kwangju Biennale exhibition facilities are less than ideal, and may pose a challenge to creating an effective exhibition. Despite such conditions, we hope that our commissioners can make up for the inadequacies with bold and original curating techniques, such as coloring parts of the exhibition hall or partition, or using transparent materials for the partitions, to turn the existing exhibition facilities into innovative new spaces.
- 7) Finally, in terms of thematic content, I hope the exhibitions will reflect a recovery of the psychological, ecological sensibilities, the feminine, and transitional.

This is a basic summary of how I envision the main exhibition of the second Kwangju Biennale. In closing, I would like to request your attention on two matters in particular: first, the emphasis on socio-political issues in our initial proposal has been greatly tempered in our revised version of the theme. And secondly, there is a need to carefully consider how to link the various subthemes. Thank you for your attention.